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A MUSICAL MAGAZINE FOR THE MIDLANDS AND WEST OF ENGLAND.

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SEPTEMBER, 1896

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**TRINITY COLLEGE,
LONDON.**

CHELTENHAM CENTRE.

**The Half-Yearly Examinations
1896**

Will take place as below :

Practical :

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*Regulations and all particulars from
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THIRD SEASON - 1895-6.

**THE ANNUAL MEETING of
Conductors, Secretaries and
Members will take place on Thurs-
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Three o'clock, in Handel Hall,
Cheltenham.**

*Mr. C. LEE WILLIAMS will
Preside.*

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CHELTENHAM

TRIENNIAL MUSICAL FESTIVAL.

1896.

**November 3rd, 4th
and 5th.**

This number (Sept.) contains
full particulars.

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Haydn Grover.

No. 18. Postlude for Organ. W. D. Armstrong.

No. 21. Milkmaid's Dance. Frank Merrick, Jun.

No. 23. Handel's Minuet for the Overture to the
"Messiah."

No. 21 (June). Part Song "The Streams." John E.
West.

No. 22 (July). Anthem "The eyes of all." Dr.
Chas. Vincent.

No. 23 (August). Part Song "The Sunny Hour."
Hy. Smart.

No. 24 (Sept.). Anthem "Create in me." Percy
F. Fry. Solo and Chorus.

Any of the above may be had from the Local Agents, or
from the Publishing Office, 2d. each, post free.

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Editorial.

The present number of the *Minim* completes
the third volume. The Editor and all agents
will be greatly favoured by receiving unpaid sub-
scriptions due for the past year. It would save
much trouble by paying in advance for the coming
year. In future we should prefer sending all
copies to regular subscribers through the post.
This would ensure an early delivery of the *Minim*,
and prevent many mistakes. The subscription
for the year is only 1/6, post free. All back
numbers of the *Minim* will, in future, be charged
twopence each after the month of issue. This
will cover postage.

We are pleased to say the circulation increases
monthly; but we are hoping our readers and
subscribers will introduce the *Minim* to their
friends and assist us in increasing its circulation.
This is necessary to ensure its success.

We shall continue to give a piece of copy-
right music as a supplement. This month we
are indebted to Messrs. R. Cocks and Co., London,
for the new Anthem. Copies of this composition
may be had separate from the *Minim*, price 3d.



MR. BRAXTON SMITH.

Particulars of a New Prize Competition will appear in the next number of *The Minim*
(October, 1896)



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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The Entrance Examination for the Christmas Term will take place on Friday, 25th September; Term commences Monday, 28th September.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

TO OUR READERS AND SUBSCRIBERS.

THE next issue of *The Minim* will commence a New Volume (the fourth). We shall give as a SUPPLEMENT a large Copy of the Photograph of the Members of the Incorporated Society of Musicians in Conference, representing upwards of Six Hundred Musicians. This beautiful photograph (by Messrs. Barrauds, Limited) has never been sold under one guinea. It is being reproduced by the beautiful Meisenbach process, and will be worthy of and suitable for a handsome frame. A folio copyright piece of music, for two violins and pianoforte, will also be given. Several important articles, written expressly for *The Minim*, will be found in its pages. Experience has shown us that changes may be made from time to time to suit our readers and the general public, and we shall make some new and important ones in Volume IV., which we trust will be received with satisfaction. It is our desire to make *The Minim* a useful magazine, and to conduct it on different lines from other musical publications.

Mr. Braxton Smith,

Whose beautiful voice is to be heard at the approaching Bristol Festival, was originally intended for an architect. After being articled for four years in the office of the late E. M. Berry, R.A., and receiving the qualifying certificates, he practised for some time on his own account, studying singing as a pastime, without any special intent, under Mr. Fred Walker, at the Guildhall School of Music. Happening to meet Madame Christine Nilsson one day at his uncle's, he sang to her, and on her advice determined to study singing seriously, and at once commenced a rigid course of training under Mr. W. Shakespeare, who has taught him ever since. Up to the present time he has sung with great success at the Crystal Palace Saturday Concerts, and the Monday Pops, whilst the noble Queen's and St. James's Hall have often known him in various operatic and ballad concerts. He has been on tour several times through the provinces (twice with Madame Valleria), and has visited nearly all the principal towns in the United Kingdom. Mr. Braxton Smith's voice is beautifully pure and even in quality through its entire compass, while his style is absolutely charming in its naturalness and freedom from affectation. Mr. Braxton Smith has indeed one of the most perfect tenor voices on the concert platform of the present day, and a glorious future lies ready to his hand.

The Opera Season, 1897.

Matters have now been definitely settled for next summer. At one time it seemed likely that Mr. Higgins might have had to take a far busier part in the management next season that he perhaps may have desired. Matters, however, are so far straightened out that Mr. Maurice Grau was able on the 23rd ult. to definitely accept the managing directorship from May to July. The necessary capital is provided by a private joint stock company registered as "The Grand Opera Syndicate," formed of Lord de Grey, Mr. Higgins, Mr. Greenfield (nominee of the ground lessee), Mr. Montagu Guest, Mr. Forsyth (nominee of the Harris executors) Mr. George Causton, and Mr. Grau. The capital is 15,000/., or thereabouts, while the subscription is double that amount. The addition of Mr. Faber's name is of considerable importance, for while the ground lessee remains a member of the syndicate the house will, it is hoped, always be available for purposes of opera. Indeed, rather than that Covent Garden should have been converted into a potato market a South African millionaire was, under certain conditions, prepared to buy this lease. There was also a talk of a

syndicate of Italian bankers and capitalists, who would, of course, have ousted the French contingent. But the opera is now practically financed by the subscribers, and although this state of matters is likely to be better for the artists than for art, it is the best arrangement that, under the circumstances, could be made. Mr. Maurice Grau was offered the management weeks ago, but he was obliged to refer the question to the United States, where, by the way, a very similar change of operatic management has just been effected. Mr. Grau will, in fact, manage the Metropolitan-opera house, New York, under the supervision of a finance committee, the chairman of which is Mr. William Steinway, the eminent pianoforte manufacturer. By this American committee, who will engage the leading artists on their own account, Mr. Grau was bound down to accept no other engagement; but the management of Covent Garden, with practically the same operatic troupe as that of New York, was felt to be so beneficial to all parties that Mr. Steinway cabled Mr. Grau permission to accept it. Much will, of course, depend upon the financial results of next season, for, although the ups and downs of operatic life are notorious, a syndicate of subscribers will naturally want to see two ends meet. The Wagnerites may congratulate themselves that they have a powerful ally in M. Jean de Reszke, who has already played in 'Lohengrin' and 'Die Meistersinger,' and is this year so bitten with the success of 'Tristan und Isolde' that next season he proposes to add to his repertory Siegfried in the opera of that name and Siegmund in 'Die Walküre.'

CHERUBINO (from the Music Trades Review.)

Mr. Henry J. Wood has accepted the post of conductor and Mr. Arthur Payne that of principal first violin, for a six weeks' series of Promenade Concerts now taking place in the Queen's Hall.

Miss Olga Nethersole's first stage triumph was won, curiously enough, in a farce given at Colney Hatch Asylum. At the time she was only fourteen, and at first she was so terribly frightened owing to a lunatic fixing his eyes on her, that she could not utter a word. She conquered her fright, however, and carried off some of the chief honours of the occasion.

One of Mr. George Grossmith's practical jokes is to go into some grave old City bank and ask for brandy-and-soda and sandwiches. The elderly gentleman behind the counter invariably explains with all gravity that they don't do "b. and s." and sandwiches there.

Madame Belle Cole

Was born at Chautauqua, U.S.A. From her father she received her first instruction in music. Incited by the applause of neighbours and friends, the young singer determined upon trying her fortune in New York, the Mecca of American musical pilgrims. So immediate was her success that, before a year had elapsed, she was invited to fill the position of soloist in the fashionable church in Fifth Avenue. During the season of 1883 she was induced to accept an engagement as leading contralto with Theodore Thomas's Grand Festival Tour. Madame Belle Cole gained

opportunity of being heard in the same work at the Albert Hall, where her success was both emphatic and complete. It should be recorded, however, that previous to her appearance at the concert of the Royal Choral Society, she had sung at the Crystal Palace, and has now sung at most of the principal festivals. Madame Belle Cole had the distinguished honour of being commanded, by the Queen, to appear before the German Emperor at the Royal Albert Hall concert, singing in Sir Arthur Sullivan's *Golden Legend*. All lovers of music will remember her splendid reception and great success at the last



MADAME BELLE COLE.

highest distinction by her singing at the musical festivals held within the last few years at St. Louis, Worcester (Mass.), San Francisco, Cleveland, Cincinnati, and New York, as well as at important concerts given in the chief towns of the United States and of Canada. At length Madame Belle Cole resolved upon seeking the favour of the English public. Arriving in London in May, 1888, one of her first engagements was to sing in *Elijah* at Eton College, under Sir Joseph Barnby. So admirable was her delivery on that occasion of the melody, "O rest in the Lord," as well as of the other airs and recitatives of the contralto part, that only a few weeks elapsed before Sir J. Barnby procured for her an

Handel Festival, also at recent Oratorio and Classical Concerts at the Royal Albert Hall, Crystal Palace, &c. Last year Madame Belle Cole was offered a most delightfully arranged festival tour through Australia and New Zealand, taking a Quartette of vocalists with her. They sang with much success at Adelaide, Melbourne, and Sydney, and all the principal towns throughout New Zealand, returning home last November. Madame Belle Cole is a great favourite in the West of England. She has sung many times in Birmingham, Bristol, and Cheltenham, and is engaged for the Cheltenham Festival performance of *The Golden Legend* in November next.

H.

Academical.

TRINITY COLLEGE, LONDON.—The total number of candidates who entered for the Higher Examinations, held in July, was 203; and the total number of passes was 98. The examiners were:—G. E. Bambridge, L.T.C.L.; Henry R. Bird, L.T.C.L.; William Creser, Mus. Doc.; F. A. W. Docker; A. E. Drinkwater, M.A.; L. Duloup; Charles Edwards; Myles B. Foster, L.T.C.L.; Charles Gardner; Alfred Gilbert; Arthur J. Greenish, Mus. Doc.; Prof. James Higgs, Mus. Bac.; Robert Hilton; C. Warwick Jordan, Mus. Doc.; A. H. Mann, Mus. Doc.; C. W. Pearce, Mus. Doc.; Prof. Gordon Saunders, Mus. Doc.; Prof. E. H. Turpin, Mus. Doc.; and A. H. Walker, B.A., Mus. Doc. The following Scholarships have been awarded after competitions:—Henry Smart Scholarship (Organ) to Frederick T. Flint; examiner, Dr. Haydn Keeton. Queen Victoria Scholarship (Composition) to William D. Boseley, L.T.C.L.; examiners, Mr. H. C. Bannister and Dr. Haydn Keeton. Pianoforte Scholarship to Mabel Phillips; examiners, Mr. Wilhelm Ganz and Mr. E. H. Thorne. Vocal Scholarship to Helen V. Ambrose; examiners, Mr. David Bispham and Mr. Charles E. Tinney. Benedict Pianoforte Exhibition to Edith J. Marsh; examiners, Mr. W. Ganz and Mr. E. H. Thorne. Sims Reeves Vocal Exhibition to Babel C. Bishop; examiners, Mr. D. Bispham and Mr. C. E. Tinney. College Violin Exhibition to Lilly J. P. Evans; examiners, Mr. John Dunn, Chevalier Ernest de Munck, and Mr. John Reynolds. The Academical Board have also awarded the following exhibitions:—For Pianoforte and Singing Suzanne S. Stokvis; Violin to Sydney J. Faulks; Violoncello to Edith J. Evans. The following medals have been awarded after competition:—Turner Pianoforte Medal to Fredk. T. Flint; Turner Singing Medal to Kate Frewer; Harmony Medal to Antonia Allen; and Counterpoint Medal to Helena M. M. Beckwith, A.T.C.L.

THE ROYAL ACADEMY OF MUSIC.—The following Scholarships will be open for competition next Session. The Henry Smart Scholarship (Organ and Composition), tenable for three years, value 16½ guineas per annum; the John Thomas Welsh Scholarship (Singing), tenable for three years; and the Goring Thomas Scholarship (for Lyrical Composition), tenable for three years. Regulations may be had from the Secretary, or any local representative of the Royal Academy.

THE ROYAL NORMAL COLLEGE FOR THE BLIND.—Sir John Stainer presided at the Annual Distribution of Prizes at the Royal Normal

College and Academy of Music for the Blind, before the vacation commenced. His happy remarks were received with much pleasure by the students. In the course of his interesting speech, he said that the London School Board would in future support them at the College, thereby giving the institution a place in our public life, and conferring the highest possible compliment on Dr. Campbell and his staff. Lady Stainer distributed the prizes. Dr. Campbell, the Principal of the Royal Normal College, is totally blind.

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Hints for Violin Practice.

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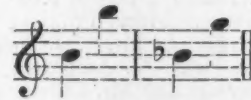
Violin playing requires concentration of brain power. A fresh effort has to be made with almost every note. You must always play with a clear intellectual conception of the work before you. Breadth of style, and clear phrasing is the safest aim for the student; feeling and expression will shew itself soon enough, and must not be over-indulged in by the untrained amateur. Too many *play*, fancying they are *practising*, and consequently never further their ends. The subject must be stripped bare, its difficulties dissected and analysed. In attacking a hard passage, break it up, and practise it piecemeal, and then work up the whole. This especially applies to *runs* and *scale* passages, the stumbling-block in which will generally be found to proceed from one or more notes involving some nicety of fingering, or an extension; therefore break up your run, paying attention to these weak places, and, when a careful left hand is secured, see that your bow crosses the strings smoothly with no break. Practise the amount of notes included on one string, then stop, adjust your arm to the new angle of the fresh string, and start fresh; of course, in playing the whole run *a. tempo*, this adjustment must be *anticipated*. Use plenty of bow for scale passages and runs. In practising *chords* of three or four notes the fingers should be spread a little farther apart on the bow than usual, the bow raised some height from the strings, and made to descend with a vigorous sweeping motion in a flat position with the whole surface of the hairs applied. The more muscular force used, the mellow and less *scratchy* will be the tone. Care must be taken as to the distance each separate finger (left hand) has to travel, and this must be practised by itself, till each finger goes mechanically to its destination, and the *feel* of the interval skip is appreciable. The bow attacks the strings nearer the fingerboard than the bridge for stopped notes, and *vice versa* for open strings.

Scales in harmonics improve *Octave Playing*. Always test your octaves softly with long bows. Get your lowest note clear and pure, using the whole detached bow, then shift to the next lowest note of the octave, the fourth finger being held over the top note, but not actually playing it. When you can carefully shift with first finger from tone to tone, or semi-tone to semi-tone, you will find to add the fourth finger at the octave interval is easy in comparison. The fingers should be placed rather flat on, and well over the fingerboard. *Shakes* require a free flowing bow. They must be transparent. Keep the fingers

supple; do not use too much pressure to the stationary finger, especially on the thicker strings, G and D. Keep the thumb free, and practise moving it slowly in a semi-circle while shaking. In shakes of seven notes, accent the fourth note (see Kreutzer's Ex. in B \flat), then try and vary the accent. Take the following exercise, holding down the octave:



See that the top note of your shake is fully sharp, or its brilliancy will be diminished. Lift the finger high, and put it down on the fleshy part, not on the nail, or sideways. What easiest betrays the inexperienced violinist is his style of *shifting*. To prevent this being uncertain and blurred, you must carefully gauge the distance between the note you shift from and that which gives you the new position. For example:



Find the intermediate F \sharp and D. Sometimes the fingers are not the same:



Here you of course shift from second finger on C \sharp to intermediate note F \sharp first finger, and from second on B to intermediate note E. In every new position, let the hand be exactly in the right attitude, so that it remains steady while the fingers fall on the prescribed notes: as in exercise A, let second and third fingers stop exactly on the unplayed notes, *i.e.*, G and A and E and F, sharp or natural, according to the key.

The first thing to be remembered in *Phrasing* is to fill out your bars well, and give full value to the time, especially not curtailing the value of the last beat of a bar; cultivate the beauty of long, slow changing bows in an *adagio* movement. It is a good rule to take *long bows* to *difficult notes*. Make no unnecessary fuss or exaggeration of wrist in legato playing; a quiet style is a relief to eye and ear after an exaggerated one. Breaks in passages are important items in phrasing: they are like fresh breaths to the singer, or commas in sentences; and do not let us forget that we obtain this through the bow. The left

hand does the mechanism, the right controls a much greater interpretive power. It is said of the greatest of all violinists, Joseph Joachim, that he would rather play on an inferior fiddle than with an inferior bow. The style of phrasing denotes a pure artistic taste or the reverse. Kreutzer's fifth study is the best for *staccato*. The analysis of the stroke is this: Start the bow, up or down, with as short a stroke as possible at the point, an inch will suffice, and with *no pressure*; then stop it, use pressure on the bow with the first finger, the muscle of which spreading down the hand ought to be seen working. Then instantly relieve the pressure, which comes after the stroke, and start as before. It comprises a series of these short strokes, closely followed by the bending of the bow under the finger, which gives the impetus for the next stroke. Try and get as many strokes as possible into the upper part of the bow, below which a "light *staccato*" is impossible, and the "flying *staccato*" is used, and the middle and lower half of the bow brought into play. Examples of this brilliant style of bowing is met frequently with in the works of Vieuxtemps and Wienawski, Spohr affording many examples of the other. The following general hints may be of practical use: Practice arpeggios freely, the common chord and its inversions. Play the B major and B \flat major scales presto with no movement or displacement of the hand. Stopping must be clear and clean, the fingers independent, not scuffled or jostling against each other in runs. Raise the first finger when possible, as by so doing extra force is given to the others. Try in practice to raise the finger just stopped straight up while stopping with the next one. Scales in thirds are the best left hand practice one can get. Practice a smooth and slow change of bow at heel and point; also the *spinning tone*, Sarasate's favorite test, long p.p.p. bows, counting 80 to each bow! Also a slow, soft bow containing several notes, but more notes and *larger tone* in the last half. (See Spohr adagios, ninth and sixth concertos.)

AGNES STEWART WOOD.

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[The Editor of the *The Minim* does not hold himself responsible for any expressions made by correspondents.]

Another "Wesley" Anecdote.

To the Editor of "THE MINIM."

SIR,—I was very much interested in reading the letter of Mr. S. Hannam-Clark in your July issue, and was thereby reminded of another "Wesley" anecdote I read a short time ago in the "Life of Sir George Elvey," which might be new to some of your readers, and which, I think, well displays the characteristics mentioned by your correspondent.

It seems that Wesley was an unsuccessful candidate for the post of Organist of St. George's, Windsor, when Elvey (a lad of 19) was appointed in 1835, and he never forgave the latter for this defeat. Some years afterwards—the precise year is not mentioned, but it was while Wesley was at Winchester—a certain Dr. Tuckerman, an American musical enthusiast, was over here for the purpose of getting information concerning English cathedral music, and to this end made successive visits to the principal cathedral cities of our land. He became very friendly with Elvey, and when he wished to pay a visit to Winchester, the latter wrote him a letter of introduction to Wesley, explaining the object of his visit, &c. I will quote the rest of the story from the above-mentioned biography:—"Armed with this, our American friend presented himself at Wesley's door, and was ushered into the drawing room. On the appearance of the great man, Dr. Tuckerman, by way of breaking ground, ventured to say where he had come from, stated the object and purpose of his visit, and wound up by producing the letter from Dr. Elvey, which he handed to the friend (?) to whom it was addressed. Wesley tore open the epistle, read it, and then threw it into the fire behind him, exclaiming, 'Elvey! Who is Elvey?' Whereupon he rang the bell violently. The man-servant, rushing in with great haste, his master addressed him in loud and distinct tones that were quite unmistakable: 'John, this man is an impostor. Show him the door!' A fortnight later Elvey received the following telegram from Wesley: 'Send down your friend Tuckerman; I have put up *The Wilderness* for him to hear to-morrow.'"

I am, Sir,

Yours faithfully,

Worcester.

LEONARD G. WINTER.

National Anthems.

To the Editor of "THE MINIM."

SIR,—I am an Englishman, and a subscriber to *The Minim*, which I have sent over to me. I

should be very pleased if you could give me a little information through your "Answers to Correspondents" column of *The Minim*. I often hear arguments and controversies over the various National Anthems, so should like to know which is the right:—

(1) What is the origin of the tune to the English National Anthem?

(2) Is that tune used as the National Anthem of any other country? The same tune is sung here to the words "My Country 'tis of thee," &c.

(3) What is the National Anthem of America (United States)? At public performances or concerts some play, "The Star Spangled Banner," others "My Country 'tis of thee," "Yankee Doodle," &c.; but I don't know, and cannot get to know, which is the authorised National Anthem.

(4) What constitutes a National Anthem?

I shall be very pleased if you can find room to answer these few questions in your valuable paper, as soon as possible. Wishing *The Minim* every success,

I remain,

Yours sincerely,

H. WATSON.

Philadelphia, U.S.A.,

27th July, 1896.

[The Editor will be pleased to receive information on this subject.]

On Scales.

To the Editor of "THE MINIM."

SIR,—The article on Scales in last month's *Minim* has set me thinking on that subject. A short time ago I met in Town an eminent Professor of the pianoforte at one of the leading examining institutions, who asked me my opinion on Scale practice, as carried out at the present time. I was not prepared at that moment to answer his question. But experience since that conversation convinces me that a little revision in this direction, so far as examination requirements go, is very desirable. I may have more to say on this in a future number of *The Minim*. I am feeling the pulse of other teachers and examiners.

Your obedient Servant,

London.

SCALA.

To the Editor of "THE MINIM."

SIR,—Your article on Scales appeared none too soon for the consideration of the examining boards. I have felt for a long time that this subject causes much waste of time. We never were expected to give so much time to Scale practice at the R.A.M. when I was a student

there; and the majority of school pupils I have to do with find it very difficult to give the attention to every branch required by the syllabus of most examining bodies. Would it not be better to divide the Scales into three divisions? Say, up to three or four sharps and flats, with a few minor Scales, for all elementary grades; and the remainder for the next grade in octaves only, leaving all Scale practice in thirds, sixths, &c., for the upper or senior divisions? I think such a plan would be acceptable to most people, students and teachers alike. Then more time might be given to sight reading, a subject sadly neglected, simply because it cannot be got in. If this branch of musical education was more studied we should have better sight readers, and more real musicians.

Yours truly,

I. S. M.

Aug. 16th.

To the Editor of "THE MINIM."

DEAR MR. EDITOR,—I was just 12 the day I was examined in piano playing in July. I always read *The Minim*. The page with the word "Scales" attracted my notice, and I have been wondering what is meant by it. Is it to get the examiners to give us fewer Scales to learn for the examinations? If so, I am so glad, because I am to go in for another examination when I get back to school. It was such hard work to get up all the Scales in the major and minor keys. I practised them some days quite an hour, and after doing so, sometimes I could not play one correctly. Why was that? It did vex me so much; I often cried over the Scales. But I was surprised at the examination, as the examiner only asked me to play three scales; they were E flat, and A major and G minor—after doing all up to seven sharps and seven flats. What is the good of practising so many? I was told by some of my school-fellows that they only played the same number, and never beyond four sharps. Do, Mr. Editor, get them to set fewer Scales; then we shall be able to give more time to our pieces and exercises. I hate Scales, and would rather play more pieces and fewer scales.

I remain,

Yours obediently,

TRUDIE.

Aug. 10th, 1896

THE MINIM - -

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ANTHEM.

for Treble (or Tenor) Solo & Chorus

Ezekiel XXXVI part of v.v. 25.26 & 27 and
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PERCY J. FRY.

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Voice.

TREBLE (or TENOR) SOLO.

Oboe Solo.
Andante.
p Ch: soft 8 ft:
Ped: 16 & 8.

p con espress.
Cre - ate in

me a clean heart O God and re - new a right
Sw: Diaps:
Man:

spi - rit with - in me Cre - ate in
add Oboe.
Ped:

cres:
me a clean heart O God, and re - new a right.
cres:

spi - rit with - in me *p* Cast me not a -

Prepare Ch: Clar:

8 & 4 ft. (without Ob):

Man:

- way from Thy pre - sence

Ch: Solo.

mf

mp Cast me not a - way from Thy pre - sence *mf* And

Sw: add Oboe. Oboe off.

Ped:

f take not Thy Ho - ly Spi - rit from me

p Take not Thy Ho - ly Spi - rit from *dim:* *rit:*

p *dim:* *rit:*

Create in me a clean heart.

TREBLE. CHORUS. *a tempo. con espress.*

me Cre - ate in me a clean heart O

ALTO. *a tempo*

Cre - ate in me a clean heart O

TENOR. *p a tempo.*

Cre - ate in me a clean heart O

BASS. *p a tempo.*

Cre - ate in me a clean heart O

SENZA ORGAN.

a tempo.

God and re - new a right spi - rit with - in

God and re - new a right spi - rit with - in

God and re - new a right spi - rit with - in

God and re - new a right spi - rit with - in

cres:

me Cre - ate in me a clean heart O

cres:

me Cre - ate in me a clean heart O

mf *cres:*

me Cre - ate in me Cre - ate in me a clean heart O

cres:

me Cre - ate in me a clean heart O

cres:

God and re - new a right spi - rit with - in

God and re - new a right spi - rit with - in

God and re - new a right spi - rit with - in

God and re - new a right spi - rit with - in

Create in me a clean heart.

me Cast me not a way from Thy pre - sence

me Cast me not a way

me Cast me not a way O

me Cast me not a way

COL ORGAN.

p Ch: 8 & 4.

Man:

mp Cast me not a way from Thy pre - sence And

mp a way from Thy pre - sence And

mp cast me not a way from Thy pre - sence And

p from Thy pre - sence And

mp Full Sw:

Ped:

sf take not Thy Ho-ly Spi-rit from me *p* Take not Thy

sf take not Thy Ho-ly Spi-rit from me *p* Take not Thy

sf take not Thy Ho-ly Spi-rit from me *p* Take not Thy Ho-ly

sf take not Thy Ho-ly Spi-rit from me *p* Take not Thy

sf Ch: *p*

dim: *e* *rall:* *pp* Ho-ly Spi-rit Thy Spi-rit from me

dim: *e* *rall:* *pp* Ho-ly Spi-rit Thy Spi-rit from me

dim: *e* *rall:* *pp* Spi-rit Thy Ho-ly Spi-rit from me

dim: *e* *rall:* *pp* Ho-ly Spi-rit Thy Spi-rit from me

dim: *e* *rall:* *pp* Solo Sw: Ch: Dulc: Ch: St: Diap:

Ped: 16 ft. only.

Create in me a clean heart.

30,175.

mf SOLO.

Take not Thy Ho - ly

rit. *slower mf* *rall.*

Spi - rit from me Cre - ate in me a clean heart O God.

CHORUS TREBLE. *pp* *slower.* *rall.*

Cre - ate in me a clean heart O God.

ALTO. *pp* *slower.* *rall.*

Cre - ate in me a clean heart O God.

TENOR. *pp* *slower.* *rall.*

Cre - ate in me a clean heart O God.

BASS. *pp* *slower.* *rall.*

Cre - ate in me a clean heart O God.

rit. *slower.* *Sw: pp* *rall.*

Cre - ate in me a clean heart.

Create in me a clean heart.



20,176.

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Lessons on Musical History.

Chapter II.—ORATORIO.

This subject is one of great interest to the musical student. We might fill our pages with matter relating to the Oratorio, and still there would be much left for consideration. It is only our intention to guide the student over the various paths connected with Musical History, and leave him to read up fully the subjects in other more important works. The Oratorio is a sacred poem, usually of a dramatic character, sung throughout by solo voices and chorus, to the accompaniment of a full orchestra, and in modern times without the assistance of scenery, dresses, or action. It is impossible to say when, where, or by whom, the first dramatic representation of a scene from Holy Writ was first attempted. Its development progressed side by side with that of the Opera. For ages it had been the custom, on important ecclesiastical occasions, to perform "Miracle Plays," or dramas on sacred subjects. The first representation, or exhibition truly dramatic, is said to have been performed in Italy (it was called a "Spiritual Comedy"), at Padua, 1243-4. Another representation of the Mysteries of the Passion of Christ, &c., was performed at Triuli (1298). In Germany (1322) there were mysteries of the kind performed, and in the same century (1378) the ecclesiastics and scholars of St. Paul's School exhibited similar interludes in England. It was, however, by slow degrees that entire musical mysteries had admission into the Church, or were improved into Oratorios. All the Italian writers on the subject agree that these

sacred musical dramas had their beginning in the time of S. Filippo Neri, who was born in 1515, and founded the Congregation of Priests of the *Oratory* at Rome in 1540. (Neri died in 1595.) During the service and after the sermon, it was usual for this saint, among other pious exercises in order to draw youth to church and keep them from secular amusements, to have hymns, psalms and other sacred songs, sung either in chorus or by a single voice, divided into two parts, one performed before the sermon and the other after it. In time, in order to render the service still more attractive, some sacred story or event from scripture was written in verse, and music was composed by musicians of the times. Much curiosity was excited by these performances, and there was never any danger that the congregation would retire before the conclusion of both parts. The excellence of these compositions brought this *Oratory* into great repute. And hence this species of sacred musical drama obtained the general appellation of Oratorio. At the present time the Oratorio is considered the highest form of sacred composition. Composers of the past century developed it, and composers of the present century have greatly advanced its character in respect to vocal and instrumental construction. It is interesting to note that until the year 1752 the Oratorios were not performed entire at the Festivals of the Three Choirs—Gloucester, Worcester, and Hereford. Selections only were given, and with very small bands of instrumentalists and chorus, for many years after the Festivals were established. In the year mentioned (1752) the *Worcester Journal* had the following notice:—"The additional expense in preparing the Oratorio, 'Samson' by *Handel*, and the large demands made by the London performers and others, make it absolutely necessary to raise the price of the concert tickets from half-a-crown to three shillings." This Oratorio of "Samson" was performed year after year at many succeeding Festivals, and it is evident it was a great favourite. "The Messiah" was, for the first time, introduced at Gloucester in 1757. It was given in the Booth Hall, the principal concert room in Gloucester at that time. "The Messiah" has always been given at the Festivals since that date, and it is possible the taste of the English people has been cultivated mainly in Oratorio music by the annual performance of Oratorios at the Three Choirs Festivals. It may seem strange to state that "The Messiah" was only performed for the first time in Paris a few years ago, and it was considered necessary at that period to engage English artists to sing the solos. The late Madame Patey was the contralto.

It is now our desire to give the principal composers of Oratorios from 1700 to 1800, the period already mentioned in our first chapter. Attention must be directed first to

Reinhard Keiser (167—1739). He was a native of Leipsic, and is known as an Oratorio composer by "The bleeding and dying Jesus." It was produced in Hamburg in 1704. The usual recitations and chorales were omitted in this work. Other Oratorios were composed by this musician, but none are used at the present time.

Alessandro Stradella (1645?—1681?). There is much doubt respecting the time this musician flourished; we shall therefore be safe by only mentioning one of his Oratorios, viz., that of "St. John the Baptist." He wrote other Oratorios, and he was a great singer, violinist, and composer of several fine compositions.

John Sebastian Bach (1685-1750). This great musician has been styled the giant composer. He was the son of a musician, and the relative of a race of musicians. He studied under his eldest brother, J. Christopher Bach, on whose death, John Sebastian was left destitute. He was a chorister at Lüneberg until he was eighteen years of age. Afterwards he obtained a situation as a Violinist in the Court Band of the Duke of Saxe-Weimar. Then he became Organist at Arnstadt, a position he held for five years. In 1708, he removed to Weimar as Court Organist. His Compositions were making rapid strides at this time. His fame also as an Organist and Harpsichord Player spread through the surrounding States. In 1723, Bach was appointed to the Directorship of the Thomas-Schule at Leipsic, a post he held until his death. It is only necessary for us to allude now to his grand Oratorios. His greatest works of this kind are the "Passion" according to St. Matthew, and that of St. John, produced in 1729. A third "Passion" Oratorio, St. Luke, has also been attributed to Bach, but there is some doubt about this. St. Matthew is undoubtedly his finest work. It has frequently been performed of late years at the Triennial Festivals and in the large Musical Centres. It was first produced at a Three Choirs Festival in 1871, under Dr. S. S. Wesley's direction. The tenor solos were sung by Mr. Edward Lloyd, who made his first appearance on that occasion at a Festival, and created a good impression which afterwards led him on to fame and fortune. The "Christmas Oratorio" is also a fine work, containing many characteristic beauties; it was produced in 1734. It has been stated that the "Christmas Oratorio" was originally intended for performances in six portions on six different occasions during

Christmastide. The varied styles of these sacred compositions are of great interest to the musician and student. The recitations are very difficult yet beautiful. The chorals are also striking features. They were originally intended for the congregations to sing, but at the performances given in England that is never done. Bach was not only a great composer of Oratorio Music, but excelled in Masses. Although he was a Protestant he wrote several; his Mass in B Minor, composed in 1733, is well known in this country, and is frequently performed at the Festivals. We shall return to this great composer in a future chapter, and speak of other compositions.

Hasse, J. A. 1699—1783). This composer was known as "the divine Saxon." He excelled both in Oratorio and Opera. His writings were all, more or less, formed upon Italian models, and therefore should be classed as belonging to the Italian School. The light Italian style and opera air appear without disguise in his Oratorios and Masses.

Graun, C. H. (1701—1759). Here we have another famous composer of Oratorio music. He wrote the celebrated "passion" work, "Der Tod Jesu" (The death of Jesus). It has been performed in this country, but is not a well known work.

We find that this subject will, of necessity, extend over other pages, and shall therefore continue this chapter in our next number, and give some account of the compositions of Handel and other composers of Oratorio music. It may be stated that the works by Bach, and some other composers we have mentioned, are published by Messrs. Novello, Ewer and Co., and should be studied carefully if any good is to be got by reading these columns.

Cantatas and Masses will be treated separately in future chapters in the *Minim*.

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LACK OF ORIGINALITY.—Those who deplore the lack of originality among us usually attribute it entirely to the cowardice which is afraid of being thought eccentric, and hastens therefore to conform to the popular standard. This fear of criticism and distrust of self are responsible for most of the injurious monotony of life. We have too little heroism amongst us, too little respect for our own convictions unless they are confirmed, or for our own tastes unless they are shared by others, or for our own consciences unless they chime in with those of our neighbours. Yet the fault is not wholly on this side. One chief reason why there is not more honest and sincere individuality is that it meets with but small appreciation or encouragement.

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The Virgil-Clavier.

I called at the school of the Virgil Practice Clavier a few days ago. It is always an interesting visit, as I get a hearty welcome and some pleasant gossip on the progress of the teaching. On my last visit I was fortunate in meeting several old friends in the class-rooms, and, to my surprise and pleasure, some old pupils, who were then under *treatment*. A large class was under instruction when I entered the Clavier hall. It is very interesting to watch the proceedings. On the occasion referred to the class consisted entirely of professionals,—old and young,—some of considerable reputation as organists and pianists. They sat attentive, and with marked humility, like children, going through their *conditions*, *positions*, and *movements* like clock-work. The intense anxiety shown on their faces was very noticeable, presumably to avoid mistakes, and a desire to take everything in, as it was placed before the class by the patient and able instructor, Mr. A. K. Virgil. I thought at the time that playing a Beethoven's Sonata or a Bach's Fugue would not have produced more earnest expression on the faces of the players than what I saw before me. Having had a little experience and *treatment* under the Virgil-Clavier system, I knew the feelings many were undergoing just then. The lesson closed, and a few shakes of the hand, with expressions of surprise exchanged with old friends at the unexpected meeting, then followed. Another class of about the same number, twenty, then took the places of the one just dismissed, and a more elementary lesson was commenced. I left for a couple of hours, but returned at eight o'clock to listen to a most enjoyable recital given by Miss Julie Geyer, Miss Florence Dodd, and Mr. Walter Meyrowitz, with remarks by Mr. Virgil on the work of the summer session. Miss F. Dodd also read a paper, "The Third Mile Stone"; of course, on the Virgil Clavier system. It was delivered in a pleasing manner, and the audience, which consisted almost entirely of professionals, frequently applauded the fair artist. Her manner and language was most captivating, and the greatest interest was shown throughout her oration. The pianoforte playing was brilliant and very enjoyable, and exhibited the advantage of the Clavier practice. The vocalist was at his best in a German song, which was encored. I cannot close without offering my hearty congratulations to all concerned with this institution on the position it has attained in so short a time in London. There is a great deal of prejudice still existing against the Virgil-Clavier system. My advice is: Go to the school, and observe things in general, and, if possible, take some lessons. Then form your own opinion. M.

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Students' Concerts are given at the College at intervals during Term, and Orchestral Concerts are given at Queen's Hall.

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By order of the Academical Board,

SHELLEY FISHER, *Secretary*.

Mandeville Place, Manchester Square, W.

About Artists.

Mr. Pepin, Mus. Bac., the new Organist of Clifton College, is a son of the Rev. S. F. B. Pepin, priest vicar of Wells Cathedral, and has been organist at Canon Barnett's Church, St. Jude's, Whitechapel.

Mr. Henry Gadsby, who wrote the incidental music to "Alcestis" for the Crystal Palace in 1876, has undertaken to compose the music and choruses for the "Andromache" of Euripides. The English version is by Mr. Wilson, Mr. Chamberlain's private secretary.

—:O:—

Miss Adelina de Lara, one of Madame Schumann's pianoforte pupils, was married last month at St. Mark's Church, Regent's Park, to Mr. Thomas Kingston.

—:O:—

Dr. Charles Joseph Frost, of the Guildhall School, was married at St. Peter's Brockley, last month, to Miss Ada Robins, daughter of a gentleman who has an estate in Vancouver's Island.

—:O:—

Mr. Gilbert H. Betjemann, leader of the orchestra at the opera, was married at the Union Chapel, Highbury, last month to Miss Rose Dafforne.

—:O:—

The Principal of the Royal Academy of Music, Sir Alexander Mackenzie, won a reputation for tireless energy in the years ere yet he came towards the front rank of his profession. At one period he was playing in various orchestras, and was obliged to miss one of the rehearsals in order to compete for the King's Scholarship at the Academy. Next day the conductor was severe, and told him he had better leave. "I don't care," retorted young Mackenzie, "I have won the scholarship." The conductor told him he might stay.

—:O:—

Mr. W. S. Gilbert is an agricultural amateur and something of an astronomer. He watches carefully over some magnificent Jersey cows at Harrow, and notes the stars from his observatory at night.

—:O:—

Mr. Frederick Cliffe has written a Violin Concerto for the Norwich Musical Festival, which will be played by M. Tivadar Nachez.

—:O:—

Mr. Edward Lloyd has contradicted the rumour that he is about to retire. He has taken a house at Brighton, but he has taken a small flat also in town for the convenience of town engagements.

—:O:—

Miss Ella Russell and Mr. Barton McGuckin have seceded from the Carl Rosa Opera Company.

—:O:—

M. Paderewski made £49,400 during his last Autumn tour. This is a heavy bag for one to carry away on the strength of pianoforte playing.

The New Organ at Worcester Cathedral

DEDICATION SERVICES.

The most important of the special services in connection with the dedication of the new organ, erected by Hope-Jones Organ Co., was the even-song on Tuesday, July 28th, when the Mayor and Corporation attended in state. All parts of the Cathedral were well filled by the time the service commenced, including a large number of organists from all parts.

The Mayor and Corporation and officials met at the Guildhall and marched in state to the Cathedral, where they entered by the west door, and were preceded up the nave by the choir and clergy. Those who joined in the civic procession were the Mayor (Earl Beauchamp) and all the civic officers.

There was a large gathering of the clergy, including the Bishops of Worcester and Peterborough.

The services commenced with the special Psalms 148, 149 and 150, and the special Lessons were read, the first by the Sub-Dean and the second by the Dean. The service was Garrett in F. Before the sermon the anthem "Ascribe unto the Lord" (Wesley) was sung very impressively.

The Bishop of Peterborough delivered an eloquent and appropriate sermon, taking as his text Psalm cxxxvii., verse 4, "How shall we sing the Lord's song in a strange land?" He referred to the Psalm as being recognised in all literature as being the most splendid expression of patriotism, the most overwhelming acknowledgement of a national claim to the praise of every one of that nation's citizens. Referring to music as an accompaniment to public worship, the preacher said that from religion music grew, and to religion music always came back. It was suitable for public worship, for the worship of God, because it led them into spheres where they could not understand, it filled them with emotions they could not well express, it appealed, above all things, to the heart more than to the head.

Mr. Hugh Blair effectively accompanied the service on the new organ, which was heard to special advantage in the "Nunc Dimittis" and the interludes between the verses of the hymn.

The service being concluded, Dr. A. L. Peace, organist of Glasgow Cathedral, gave a recital, which was very much appreciated by the large congregation who stayed after the service.

MENDELSSOHN'S "HYMN OF PRAISE."

The services in connection with the dedication of the new organ were continued on Thursday

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After evensong in the afternoon, Dr. Keeton, organist of Peterborough Cathedral, gave a recital, including selections from Bach, Lemmens, Mendelssohn, Widor, Spohr, and other composers. A special service was held in the evening, when, soon after the gates were opened, the nave of the Cathedral was thronged with people, the choir being mostly reserved for the accommodation of the large chorus. Mendelssohn's "Hymn of Praise" was given. The difficult sinfonia, which precedes the cantata, was admirably played by the Cathedral organist, Mr. Hugh Blair, who also accompanied the whole work. The tenor solos were taken by Mr. J. A. Smith, who sang with much dramatic force, especially in the long and difficult solo, "Sing ye praise." The soprano duet, "I waited for the Lord" (with chorus), was sung by Masters Franklin and Bjorkman (two of the choristers). The chorus, which numbered nearly 200 voices, consisting of the Cathedral Choir, the Festival Choral Society (which includes a contingent from Malvern), and some of the voluntary choir boys, did their work well. At the conclusion of the service, Dr. Keeton played the St. Ann's Fugue, by Bach.

On Wednesday, July 29th, an organ recital was given by Mr. George R. Sinclair, organist of Hereford Cathedral, and on Friday evening following, Mr. Hugh Blair gave a recital.

The organ was not finished, but the most was made of it by each player, and some very splendid effects were produced. The pedal organ seemed to be the most effective part of the instrument; but we must reserve our judgment until the work is entirely completed. It is now progressing as fast as possible, and it is hoped that everything will be ready for the Festival next week.

Odd Orotchets.

A bar's rest—the long vacation.

—:0:—

Good temper oils the wheels of life.

—:0:—

Of all societies the "Help Yourself" is the best.

—:0:—

What are accidentals? Cyclists making a sharp run over a flat roadway of *natural* formation.

—:0:—

Small Boy (witnessing an operetta in which the hero embraces a very plain heroine): "I wonder why he did that? I think he must be a very kind man—don't you?"

—:0:—

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1882.

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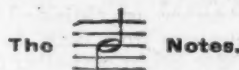


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The funeral of the late Mr. James Turpin, Mus. Bac., F.R.C.O., took place at St. Leonard's Church, Hove, Brighton, on Tuesday, August 4th. In addition to members of the family, several musical friends attended, including Dr. E. H. Turpin, brother of the deceased, and Dr. A. E. Tozer, also of the Royal College of Organists. On the coffin were placed sundry handsome wreaths, tokens of affectionate regard from relations and friends. One wreath was contributed by the Royal College of Organists, as a mark of sincere and abiding respect, from an institution in which the departed musician had for many years taken a deep and active interest. The vicar of the church read the funeral service.

—:O:—

The libel action, Sir A. C. Mackenzie *versus* Harris and *Saturday Review*, was tried recently, and resulted in a verdict for the plaintiff, who was awarded £400 damages and costs.

—:O:—

All the members of the choir of All Saints', Scarborough, have sent in their resignations, which are to take effect at the end of September. The Church, of which, it will be remembered, the late Rev. R. Brown-Borthwick was vicar for twenty years, has for some time past been noted for its choral services.

—:O:—

Messrs. John Brinsmead and Sons have been successful so far against the new firm started a few weeks ago, and using the name of Brinsmead and Sons. Mr. Justice North did not hesitate to speak of their dealings as fraudulent. It should be a warning to others, and to persons who wish to invest money. The new Company for the present comes to a standstill. It is stated that the whole of the capital, about £100,000, was raised in a few days. This shows there is something in a name, and that it may be used in a magical way in alluring the public.

—:O:—

Miss M. A. Cooper has invented and patented a new musical notation to abolish all sharps and flats. This is good news for beginners, but awkward for old practitioners.

—:O:—

Sir John Gorst has announced that the Government could not proceed with the Registration Bill this session. Owing to tactics, the measure is pronounced contentious, and could not be carried without difficulty.

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A Staffordshire paper states that Haydn's "Surprise" Symphony was recently performed in its district, and then goes on to describe the "Farewell" of the same master. It also says that Mozart's Symphony in E flat and Beethoven's in A were played by a violin, violoncello, and pianoforte. (Soul-stirring effects indeed!)

Cheltenham School of Music.

We are pleased to hear that Mr. Edward Garthwaite, pupil of Mr. J. A. Matthews, is the winner of the Local Exhibition for organ playing for Session 1895-6, given by Trinity College, London. The value of the Exhibition is £9 9s. Mr. Garthwaite passed in July last in the Senior Division, with honours, in organ playing, harmony, and counterpoint.

INTERNATIONAL UNION OF MUSICIANS, LTD. (FORMERLY GUILD OF VIOLINISTS).—The following is the list of successful candidates at the Violin Examination held in Cheltenham on July 21st. The Examiner was Mr. André La Tarche.

Licentiate I.U.M.

Winifred Knox.....Mr. Sidney Williams
Isabel Mary Hibbard.....Mr. Lewis Hann

Associate I.U.M.

W. Stagg Macey.....Mr. Sidney Williams
Higher Grade—Honours.

Editha Ashburnham.....Mr. Sidney Williams
Higher Grade—Pass.

Kate Farrow.....Mr. Sidney Williams

The "Minim" Theory of Music Competition.

The prizes were won by Miss K. M. Tweedie, Shepherdswell, near Dover, who has selected a bound copy of Schubert's Pianoforte Sonatas for the Senior Division Prize; and Miss M. Cowie, Keswick, who has selected a bound copy of Rubenstein's Pianoforte Works for the Junior Division Prize. Both prizes have been forwarded and duly acknowledged.

Minim Notes.

Dr. W. H. Longhurst, Organist of Canterbury Cathedral, relates a most curious coincidence which happened last month. On August 7th, he received a note from a Musical Editor in England, asking him if he could give any information of one Thomas Longhurst (1709-1772). On the same morning he also received a song from Chicago, U.S.A., composed by a Thomas Longhurst, and a letter from his brother asking for information about family, etc. There appears to be no connection with any of these persons, but the name suggests some sort of relationship.

Mr. C. Lee Williams' Dedication church cantata was taken as the anthem, by the combined choirs of St. James' and St. Michael's held at St. James' Church, Handsworth, on July 25th. Mr. R. Richards, A.R.C.O., who is the organist of St. James', conducted.

Sir Herbert Oakeley's latest anthem, commencing "Seek Him that maketh the Twin Stars and Orion," was sung at the cathedrals of Canterbury and Exeter respectively on the 19th and 26th July.

Western Notes.

CHELTEMHAM.—It has been a very quiet month; the town is considered empty. The Cricket Week attracted a large number of visitors. The weather was stormy, and interfered greatly with the play. The Opera House was open during the week, and a capital company gave the amusing comedy of "Our Boys." The season will open this month, and great hopes are entertained of having a good one. Music and Opera will be well provided, and the other usual attractions may be expected.

—O:—

The Winter Garden Scheme is causing a great deal of discussion in the local papers. Some very sensible letters have appeared, and it is to be hoped that the Town Council will not be too hasty in coming to a decision for re-building or re-constructing on the present site. The building has been used for a variety of things since its erection some years ago. There are several experienced gentlemen in Cheltenham who have rented it for all kinds of entertainments; they are the ones to be taken into the confidence of the Town Council Committee, as they know much better than anyone what is necessary for public use, and their experience would be of great value, and, possibly, save the ratepayers a considerable amount, if plans were carried out according to their suggestions. A good many mistakes have been made in Cheltenham in the past over this sort of business, and, if possible, a repetition should be avoided. The following formed part of a letter which appeared in the *Gloucestershire Echo*, August 18th:—"The building has done good service and will do so again, particularly if we are to have another cycle of mild winters. The rage for rinking will be as great as ever, and rinks as valuable. I think the floor of the Winter Gardens is just half as large again as the floor at Niagara in London, where the artificial ice is creating such a furore. Then, it is the only building in the county where it would be possible to hold a musical festival, except the Cathedral; for if the building will not hold a certain number of people it is impossible to engage the talent. Our last festival (1893) was the greatest boon the town has had for years, and caused thousands of pounds to be spent in dress alone amongst the tradesmen, to say nothing of hotels and lodging-house keepers. I heard a musician the 'Golden Legend' night declare he had not seen a grander sight outside the Crystal Palace in his life, with the orchestra rising at one end and the great gallery at the other, and the immense audience seated in between. It would also be impossible to engage a Patti in any other building. Then we have had a Rorke's Drift, a Venice, immense

Fancy Fairs, Poultry Shows, Dog Shows, Root and Grain Shows, Sir Charles Hallé's Band, &c., and now country Industrial Exhibitions will be held, and are we to shut ourselves out wilfully from enjoying a share of these benefits? The mutilation of this building means the total abandonment for ever of everything on a big scale, and the destruction of one of the finest sites in England." We fully agree with these remarks, and hope they will be well considered.

—:O:—

The Fourth Triennial Musical Festival will take place on November 3rd, 4th, and 5th, under Mr. J. A. Matthews' direction as usual. The list of artists engaged is a strong one, and the works are popular and attractive.

—:O:—

The Annual Meeting of the County of Gloucester Musical Festival Association will take place on Thursday afternoon, September 24th, at Handel Hall. The chair will be taken at three o'clock by Mr. C. Lee Williams, organist of Gloucester Cathedral. It is hoped that a good attendance of members will take place, as some very important matters will be brought before the meeting. The Association is on the eve of its fourth session, and is increasing in members and usefulness.

—:O:—

SHURDINGTON.—A presentation was recently made to Mr. S. H. Joyner on his resignation of the post of organist. The Rev. W. Purton (vicar of the parish) opened the meeting by referring to the past thirteen years, during which time Mr. Joyner had so faithfully fulfilled his duties as organist, being always punctual, energetic, and willing to help in anything for the good of the church. The Vicar expressed his regret at parting with Mr. Joyner, saying that his loss would be felt by the whole parish, and in wishing him every success in his new post at Emmanuel Church, the rev. gentleman said he had great pleasure in presenting him with a purse containing £10, which had been subscribed by forty-one of the parishioners. In returning thanks for the presentation, Mr. Joyner expressed the pleasure it had always been to him to do what he could to help forward the services of their church. He concluded by saying that he should always look back with a feeling of great pleasure to the many happy hours he had spent among them.

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GLOUCESTER.—It is a pleasing thing to note that the smallpox epidemic has quite disappeared, and no case has been reported for more than a month. We congratulate the citizens.

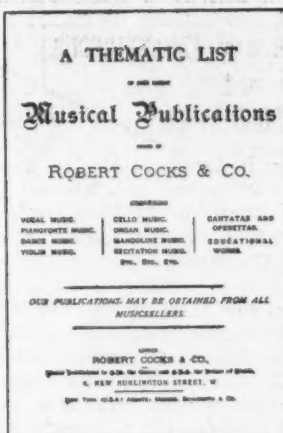
CLIFTON.—Pianoforte certificates awarded this season:—Professional Diploma of the I.S.M.—Marion E. Glass (Mr. Roeckel), Jane P. Stancomb (Madame Roeckel); Trinity College, London—Higher Piano—Effie G. Wilson (Mme. Roeckel).

WORCESTER.—The Musical Festival opens on the 6th instant. We are glad to hear the usual contingent will be sent from Gloucester to take part in the chorus. The following local musicians are engaged to assist in the band:—Mr. H. Dyson, violin, Worcester; Mr. E. G. Woodward, viola, Cheltenham; Mr. J. A. Rees, violin, Birmingham; Mr. F. Ward, violin, Birmingham; Mr. J. W. Austin, violin, Worcester; Mr. W. E. Wadley, violin, Birmingham; Mr. A. Quarterman, viola, Worcester; Mr. J. Owen, 'cello, Birmingham; Mr. W. Griffin, viola, Birmingham; Mr. E. Cockrill, double bass, Birmingham; Mr. J. E. R. Teague, 'cello, Cheltenham; Mr. A. Probin, horn, Birmingham; Mr. A. H. Chapman, trumpet, Cheltenham; and Mr. A. Roberts, bassoon, Birmingham. The majority of these gentlemen are members of the County of Gloucester Musical Festival Association.

THE ROYAL COLLEGE OF ORGANISTS.—There were 157 candidates for Associate, and 90 for the degree of Fellowship. We gave the list of successful candidates for the latter in the July *Minim*. Twenty per cent. passed the Examinations. The following were the successful candidates who passed the Associateship Examination held in July:—S. Ault, West Bromwich; Herbert E. Baker, Manchester; L. L. Barber, Colchester; A. H. Brewer, Tonbridge; J. H. Bridger, Farnborough; W. S. Bullock, London, S.W.; W. C. Carter, London, S.W.; Miss F. B. Clarke, Godalming; A. Collett, Batley; W. Cooke, Runcorn; W. G. Cripps, Putney; G. D. Cunningham, London, N.W.; H. Cushing, Peterborough; G. A. Doxey, Stoke-on-Trent; J. H. Flux, Isle of Wight; E. Harling, London, S.E.; E. H. Harris, Reading; T. W. Holden, Leigh; N. R. Ingleby, Stockport; J. N. Ireland, London, S.W.; P. Kirby, Hull; F. G. Lloyd, London, W.; W. T. C. Mould, Great Easton; S. F. Munns, London, W.; R. B. Musgrove, Frodsham; A. W. Parker, London, S.E.; F. E. Peddlesden, Ore; W. M. Ranson, Peterborough; E. T. Skemp, Manchester; J. H. Smethurst, Bolton; J. H. Stratton, Manchester; E. C. Wren, Hungerford. The Examiners were:—Dr. G. J. Bennett; Professor Bridge, Mus. Doc.; Mr. J. Higgs, Mus. Bac.; Mr. W. S. Hoyte; Dr. C. Warwick Jordan; Dr. A. King; Dr. H. W. Little; Dr. C. H. Lloyd, M.A.; Dr. G. C. Martin; Sir Walter Parratt, Mus. Doc.; Dr. A. L. Peace; and Mr. E. H. Thorne.

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Notes.

The German Emperor has, we learn, composed
a new "Coronation March," and has dedicated it
to the Czar.

—:0:—

Madame Patti has cancelled an engagement
made to sing at a charity concert in Swansea next
September. It is stated that the reason is that
the committee fixed the highest price of
admission to the concert at half-a-guinea instead
of a guinea.

—:0:—

Sir Alexander Mackenzie is putting the
finishing touches to the comic opera, on which he
has been engaged lately, and which, it is expected
will be produced in London during the season.

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